

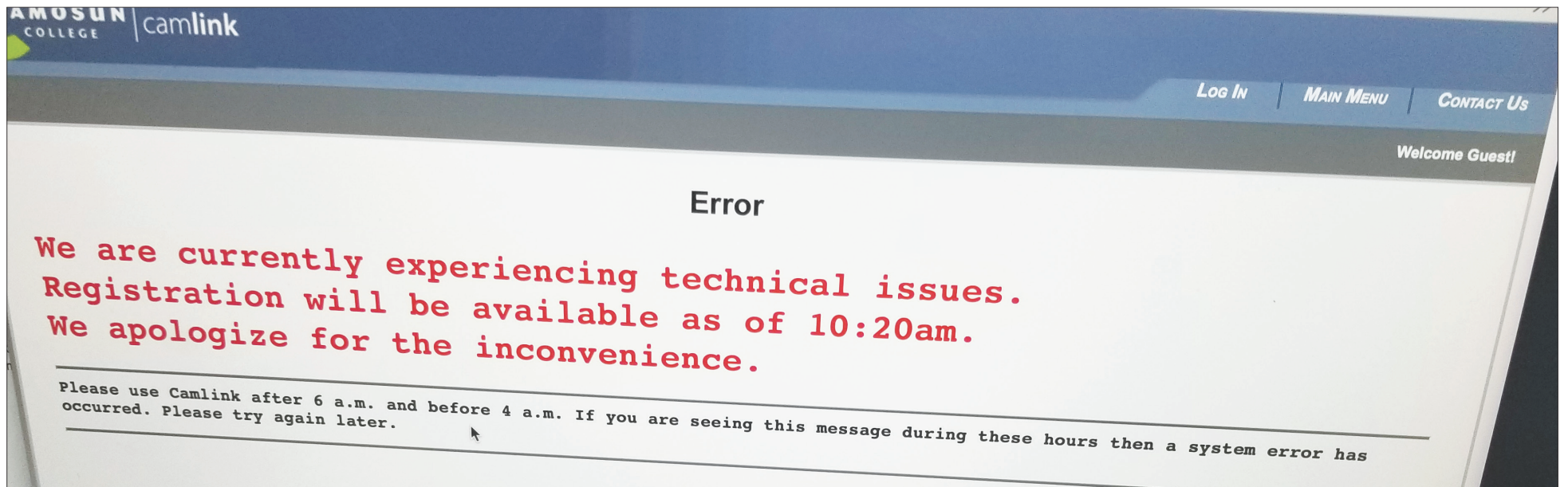
# NEXUS

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camosun’s student voice since 1990

college

## Camlink crash leaves students scrambling during registration, improvement underway



ADAM MARSH/NEXUS

Camosun College students were recently unable to log in to Camlink to register for their winter 2019 classes.

**ADAM MARSH**  
STUDENT EDITOR

Camlink, Camosun’s online course-registration system, went down on October 11 and again from October 13 to 15, leaving students and faculty unable to access the site. The crash came during registration for January 2019 courses.

Camosun registrar Scott Harris says that Colleague—the database platform Camosun uses—is “quite an old implementation” and that because it’s getting “very long in the tooth, the customizations are starting to cause issues.”

“It’s been customized over the years to ensure that it had the functionality that we and that students required,” says Harris.

The college is now partway through its Colleague renewal exercise, which Harris calls a “significant undertaking” that involves removing the customizations that are causing the bugs.

“Those customizations can be very invasive on the systems,” says Harris. “They can start to create issues over time, and that’s exactly what we experienced [the week of October 8].”

The customizations around Camosun-specific features such as web declare “imploded,” says Harris. As part of a multiple-year revamp plan, the college is making many adjustments to Camlink, including everything from changing how the technical department receives notifications when something goes wrong to replacing the web declare section. Harris says he has not ironed out the financial side of specific replacement plans because this is a multiple-year endeavour that the college is about halfway through. Harris adds that the college is always looking to be fair to students.

“We never want to be in a situ-

“We never want to be in a situation like this where students have a start time and aren’t able to get in. It’s incredibly frustrating and very stressful.”

**SCOTT HARRIS**  
CAMOSUN COLLEGE

ation like this where students have a start time and aren’t able to get in,” says Harris. “It’s incredibly frustrating and very stressful.”

After the initial crash, Camlink was down from October 13 to 15 due to problems in the monitoring tools that Camosun’s technical team uses to keep an eye on the well-being of the computer systems across the college.

Second year Criminal Justice student Halie Gislason says that she had to contact the college due to the outage to be sure that she could still get into the courses she needed.

“I was trying to register for classes and the times kept changing,” she says. “I actually had to go talk to the chair of the program to make sure that I could get into the programs that I originally thought, because everything filled up.”

Gislason says Camlink on the whole is a “silly concept.”

“Why couldn’t we do it through D2L or something that we use daily, rather than a third or fourth party? It’s kind of inconvenient to students,” she says.

First-year Criminal Justice student Ryan Basi says he was also impacted by Camlink crashing.

“It was hard to register for classes. Now that they say the website’s up, I know everyone’s just waiting to register,” he says. “I feel like I’m going to be on the waiting list, or I won’t be able to get a lot of my classes that I wanted to get.”

Basi says his overall experience

with Camlink has been okay, but it can be confusing at times.

“I mean, it’s been helpful, too,” he says. “I just hope they can make sure that the website doesn’t crash like it has been; it kind of sucks for the students to have to deal with it.”

Harris says that as part of the Camlink improvement plan, the college will be removing web declare and getting rid of the college’s customized registration process.

“Some of the things we’re looking at toward the future will be things like two-term registration, so when you register in the summer, you’re going to be registering for fall and winter at the same time,” he says. “Ultimately what we’re looking to do is get rid of the stuff that we have created over time that has added increased complexity to the system, and has also made things more confusing for students.”

Harris says the college is looking to use the systems in the way that they were designed to be used.

“The way that we’re doing the registration windows right now are based on program, and we’re looking at other practices that we think might be more fair and reasonable and clear for students,” says Harris.

Harris says only about a handful of students were not able to get into the courses they needed because of the crash; there were not more students than usual who were unable to get into the courses they needed because of this, he says.

“We’re dealing with that on

a case-by-case basis,” says Harris. “We need to do a better job of making sure that students are communicated with.”

Shortly after Camlink crashed on October 11, an email was sent to impacted students at 2:13 pm informing them that their new registration time was that day at 2:30 pm. Harris says that the college is looking at options such as texting to improve its communication with students.

“If we have catastrophic things

like this happen and we need to be able to communicate with students quickly,” says Harris, “email when they’re in class may not be the best way to do that.”

Harris says that some students wanted to move the registration cycle to the next day, but that would make things more unfair, he says.

“That would have meant all students in the registration cycle were impacted, and we’re trying to make sure that the impact was on as few students as possible.”

### eyed on campus



KATY WEICKER/NEXUS

The Camosun College Student Society held a political accountability day at Lansdowne on Wednesday, October 17, with local politicians in attendance.

# NEXUS

camosun's student voice since 1990

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OVERHEARD AT NEXUS: "Maybe time zones don't exist in the afterlife."

## SPEAK UP

What does Halloween mean to you?



### LORENZO MORIN

"Getting together with friends, Halloween parties, dressing up. The one time of year where people just get to do what they want."



### RILEY MARUCA

"Halloween to me means dressing up and just being who I want without people expecting just a regular Joe. I usually like to dress up and go crazy. I'm really into fashion and just being really out there and bizarre. I also really love candy and kids having fun."



### CAY RUTHERFORD

"It's definitely one of my favourite holidays, just because I get to dress up, and it's just a fun time to get together with friends."



### MIA ROBERTS

"It's just a holiday where a bunch of people dress up, sometimes scary, sometimes not. Honestly, I hate Halloween. I don't usually dress up; I kind of just avoid it at all costs. I do appreciate the candy, but that's about it."



### JACK WEI

"Crazy day for children. Get some candy... sugar-high day."



### BALUCCI KEGODE

"[In Kenya] we don't celebrate Halloween, so I grew up thinking Halloween is just a season where kids get candy. As I grew up we wanted to celebrate, but my parents are very religious... they think it's a ceremony for the devils. This is actually my first Halloween."

## student editor's letter

### A time to celebrate the supernatural

The Halloween issue is always a fun one at *Nexus*; it's a time to kick back a bit, laugh, and eat some candy (managing editor Greg Pratt has been known to eat more candy in the month of October alone than most eat in a year). At least it was a chill time for features writer Fred Cameron, who got to go around Camosun in search of the haunting, the paranormal, or what some would call the downright freaky. I, for one, am all for experiencing the divine, micro-quantum spiritual world, but I can't say I've ever seen anything supernatural. I used to laugh and shake my head at it, but recent daily meditation practice has informed me that there are new levels of consciousness that humans can achieve, and that our senses are limited to the five we all deal with every day.

Bear with me here. A dog can hear a high-pitched whistle we cannot; they can smell things we can only imagine; some animals can sense earthquakes hours before they happen. Wouldn't it make sense, then, that there are also other energies and realities floating near us and happening all around us at every minute of every day that might be just out of our comprehension?

For some, Halloween is the most sacred time of year. I'm not Wiccan, but I spend half an hour a day sitting, meditating, trying to expand my reality and create space to ponder. Ghosts floating around the Young Building still seem far-fetched to me, but I do my best to be open-minded.

Victoria-based author Ian Gibbs elaborates on what he thinks are some of Victoria's most haunted places in his 2017 book, *Victoria's Most Haunted: 30 Ghost Stories from BC's Historic Capital City*; within that book, Gibbs speaks of the Young Building and interviews a Camosun security guard, Christine Crawley, who claims to have had a paranormal experience on campus after-hours. Turn to page 6 to see if Cameron did, too.

It all comes down to how you, as an individual full of cells and atoms trapped inside a bag of flesh for a few years, choose to look at the world around you. Some would read Gibbs' book and laugh out loud, while some would find peace in it, viewing it as proof that the afterlife might exist; still others would be terrified and sleep with the lights on for a month. Me, I float somewhere in the misty middle, as many journalists do.

Adam Marsh, student editor  
adam@nexusnewspaper.com

## flashback

### 25 Years Ago in *Nexus*



GREG PRATT  
MANAGING EDITOR

If they only knew then: Our November 1, 1993 issue featured a story talking about how the Camosun College Student Society (CCSS) recently approved a Canadian Federation of Students (CFS) fee increase. The CCSS had recently joined the national student organization; the CFS expelled the CCSS from the CFS in 2018 after ongoing tensions over the past few years.

**Gettin' sporty:** The story "Interurban students say 'not fair'

to Rec levy" pointed out that some students at Interurban didn't think it was fair that they had to pay a then-new recreation levy, which had been passed by referendum. "Lansdowne has a lot of activities, and we don't have anything here," said student Paul Walker. But Camosun recreation and activities coordinator Graham Matthews knew Interurban would become the campus to be at for sporty types: "Patience is the key," Matthews said in the story.

**Classics never die:** This issue had a preview of Kaleidoscope Theatre's rendition of Shakespeare's *Pericles*; the play, which is one of Shakespeare's lesser known and was written near the end of his career, was put on this summer on the grounds of Camosun's Lansdowne campus by the Greater Victoria Shakespeare Festival.

## open space

### To like or not to like the word "like"

EMILY WELCH  
CONTRIBUTING WRITER

When did we get so lazy about speaking our own language? I'm guilty of it myself: the insertion of "like" into every sentence, for example, using it as an adjective, an adverb, a preposition. Using "like" can send the meaning of one very simple sentence into many different directions, and we don't ever think about it when we do it. I know, though, when I do think about it, I'm slightly agog at how often it's thrown around.

"I woke up at, like, 7 am, and, like, brushed my teeth, and was, like, why is it, like, so, like, early?"

If I took a piece of beautiful poetry and added 'like' into the verses, can you imagine the horror? "How do I, like, love thee? Let me, like, count the ways." Yikes.

We could easily present our meaning in a much shorter sentence: "Waking up at 7 am is really early!" So, is it really laziness? I decided to investigate.

I asked an expert, my linguist brother, to tell me in layman's terms why people now throw "like" into everything we say. He says it's what linguists call a "focus marker." It tells the listener that what comes after is the most important part of the sentence, new information that they need to pay attention to.

I also learned that if used in slightly different form, such as, "I'm like, 'Say what, dude?'" it could mean either "I said, 'Say what, dude?'" or "I thought, 'Say what, dude?'" Apparently, our disliked "like" can convey a reaction without stating whether that reaction was verbal or not, something that no other quotative in English can do.

After hearing that, maybe I should have a new appreciation for our beloved word, with all these unique properties. But I'm still not convinced. We don't usually insert it into writing. Why? Because it just would sound stupid and take away from what we wanted to say.

Something on your mind? If you're a Camosun student, send *Open Space* submissions (up to 500 words) to editor@nexusnewspaper.com. Include your student number. Thanks!

If I took a piece of beautiful poetry and added 'like' into the verses, can you imagine the horror? "How do I, like, love thee? Let me, like, count the ways." Yikes. All I can do after looking at that is laugh. Not romantic at all, and it certainly doesn't get the point across in any meaningful and serious way. If a guy says to me, "I, like, think I, like, love you," I can promise you that it will not affect me in the way that a simple "I think I love you" will. Who knows, though? Maybe that is the whole point. Maybe we are afraid of being taken too seriously, and this is an easy, if slightly subconscious, way to do it.

## sports

### Camosun Chargers volleyball teams get ready for season



PHOTO PROVIDED

The Camosun Chargers women's volleyball team are playing their next home game on Friday, October 26.

ADAM MARSH  
STUDENT EDITOR

The Camosun Chargers men's and women's volleyball teams are getting ready for their season to begin. The men's team has four consecutive Pacific Western Athletic Association (PACWEST) championship titles to their name and are aiming to win their fifth consecutive championship. Head coach Charles Parkinson laughs when asked how he plans to fit six new players into the roster to keep their successful streak going.

"If I knew the answer to that early on, I'd be a genius," he says. "It's like anything. It's a puzzle where you try to look at what you have left after the end of a season, and then look at where you need to be doing your recruiting to fill in those gaps."

Parkinson keeps a healthy mix of rookies and vets on the team. He says that the shorter length of some of the programs at Camosun means that the annual turnover on the court is higher.

"If you want to have continuity, have a mixture of guys at various years. You want to have a group of first-years and some guys that are going into their second years. If you're blessed with guys that stay four or five years they can anchor the group," he says. "The trick is to make sure you have that combination and that mixture, because if you don't, then you have one good crop of guys and once they leave you're sort of back to square one."

But as more colleges offer four-year degrees, the nature of college volleyball has changed, says Parkinson. He says that skill levels are on the rise as longevity at the colleges increases, because the players are able to dedicate more time to their athletics.

"What you're seeing is more and more players that are actually electing to play their college career and spend five years doing it, and are very happy to do so," says Parkinson.

Over on the women's team, Camosun second-year Athletic and Exercise Therapy student Katie Waying says she functions better academically when she is also playing volleyball. Working with head coach Brent Hall has been incredible, she says.

"He's not too far out of the

game, so he's been able to relate to a lot of things that we're going through as student athletes; he's a super fun coach, but he can also lay on the hammer when he needs to," says Waying. "He keeps the intensity up."

Last year was Hall's first year coaching; from Waying's point of view, it was more about connecting with each other and having fun with the game. Now, the intensity is rising; Waying says she loves it, adding that it was hard for the rookies to settle down last year with fewer vets on the team. This year, people have become more established in their roles, she says.

"We have a couple more second-years on the roster," she says. "It's been a lot easier to raise the expectations; I think Brent's pretty happy with it."

Hall says that the training environment has been productive so far.

"Having more depth in training has made for a little bit more healthy competition, and I think we've been productive pretty quickly as a result," says Hall.

Before becoming a coach, Hall played for the Chargers. He says his mentality had to change when he went into coaching.

"Being an athlete gives me a good background in understanding what it takes to compete at this level, but there's certainly been a learning curve to picking up the skills that it takes to be a coach," says Hall.

As an athlete you're not overly concerned with the intricacies of motor learning, he says.

"In many ways it's been a full restart," says Hall, adding that he got into coaching to stay involved in the sport. "The mentality that I had as an athlete was much different than what I have now as a coach, and maybe part of that is being a male athlete and working with female athletes. It's a little bit different."

Waying says that Hall is working on keeping the athletes a little bit more accountable; Hall says that having more depth to the roster this year helped with that.

"One of the biggest differences is just having the chance to do a little bit more recruiting," says Hall, "Bringing in some people that really fit well with our team culture, our ideals."

Waying says the foundation of

team culture comes from a place of love for each other.

"Having that support, the trust, and being able to hold each other accountable," says Waying, "those are our foundations."

Parkinson says what counts is the relationships he forms and the joy everyone gets from playing, no matter the skill level. The success is icing on the cake, he says. After many years in the industry, the notion of perspective means a lot to him. He says even if he has the worst day ever, he goes to practice, "bathes in testosterone," and focuses on helping the guys become better players.

"That has nothing to do with winning and losing," says Parkinson. "It's about helping people realize their potential, and being able to show them a path that they can walk down. Whether or not they go down that path is entirely up to them. You can lead a horse to water but you can't make them drink."

First-year Business Administration student Carter Karpenko plays on the men's volleyball team; he says that he hits the gym every chance he gets.

"I'm always trying to get in the gym, work out, get stronger," says Karpenko, "because I'm just like a boy in this league, basically, with all these men."

Karpenko says you can't hide anyone on the volleyball court; you can't have a weak link. He says that Parkinson has shown him areas to improve where he never thought he could.

"Charles is a really good coach," he says. "At this point in the game, you don't think you're gonna learn new things, but Charles keeps on teaching you plenty of stuff and helping me work on my game."

Karpenko says the team is like a family.

"It's been awesome, being a first-year, to really push myself, because I've never been able to play at this level before. [Charles] still pushes me to try harder and to do things perfectly because in a game you want to be perfect."

The Chargers' volleyball teams' next home games are Friday, October 26 for both teams.

See camosun.ca/sports/chargers for a full game schedule and other information about all the Chargers teams.

## students

### Camosun student opens new gymnastics facility



TRULY HUNTER/NEXUS

Camosun student Lucas Tiefenbach recently opened Inspire Sports in Victoria.

JAYDEN GRIEVE  
CONTRIBUTING WRITER

Second-year Sport Management student Lucas Tiefenbach started coaching gymnastics when he was 13 years old; at 17, he became one of Canada's youngest nationally certified coaches. After coaching the Western Australian men's national team he eventually

knew that it was time to support the growth of sports, because recently there's been a lot of westernization—they now have American franchises like McDonald's, KFC, and Subway being introduced to the mainland of China," he says. "The problem was that there was no outlet for sports. These kids were now gaining access to high-calorie,

"What I love about Camosun is that all of the professors have their own personal life experience in what they're teaching."

LUCAS TIEFENBACH  
CAMOSUN STUDENT

moved to China to work as Inspire Sports' technical director, setting up China's first recreational gymnastic centres.

Now, he's opened up a local Inspire Sports gym, which held its grand opening last month.

"Inspire Sports was founded by a gentleman named Liang Cheng, who was my coach, my boss, my mentor, and is now my business partner," says Tiefenbach. "He grew up in the Chinese communist system, where there was 40 hours a week of training, abusive, pretty much everything we think of with Chinese gymnastics."

Cheng moved to Canada in 1994, where he taught himself English. He worked his way up at a local gymnastics gym, from being a janitor to eventually coaching a men's competitive team. Several of his students went on to be majorly successful, participating in ventures including the Olympics and Cirque du Soleil.

"He was able to see recreational sports in Canada and how competitive athletes were actually having fun while doing their sport and still going to school," says Tiefenbach. "He had this inspiration, thinking that this is what Asia was missing out on. People could do sport and school and still be happy at the same time."

"What I love about Camosun is that all of the professors have their own personal life experience in what they're teaching," he says. "I've learnt a lot through the stories they've told and the experience that they've had. The professors have been amazing enough to pass on their resources and knowledge to me, which has helped a lot."

Inspire Sports opened its first gym in China in 2013. Since then, the company has opened eight more gyms in China and one here in Victoria and is on course to open gyms in Japan and Australia in the next two years. Tiefenbach says that the Chinese government was more than happy to provide its support to the Inspire team.

"The Chinese government

fattening foods with no way to burn it off. If you weren't chosen for a sport at a young age, you didn't have the option to do it."

Inspire Sports has partnered with the Chinese education bureau to help find a solution to this problem and encourage physical literacy among the youth of China. Here in Victoria, Inspire Sports' grand opening had Olympic athletes in attendance; Tiefenbach says that over the seven weeks leading up to the grand opening, Inspire signed up approximately 820 members.

"It's for everyone—gymnastics for all," says Tiefenbach. "We really do believe that gymnastics is the foundational sport that helps grow people into different sports. We have people who are hockey players or dancers or figure skaters, and they can all benefit from gymnastics to grow their own personal sport."

Tiefenbach believes that education doesn't stop, and he says that his time at Camosun was valuable because of the college's instructors.

"What I love about Camosun is that all of the professors have their own personal life experience in what they're teaching," he says. "I've learnt a lot through the stories they've told and the experience that they've had. The professors have been amazing enough to pass on their resources and knowledge to me, which has helped a lot."

Inspire's plan is to open up a new gym every one or two years, and Tiefenbach is loving every minute of it.

"I'm thrilled," he says. "I'm doing something that I love. Every morning I get to wake up and come live the dream of being able to work at a gymnastics gym, and stay active for life, and get paid to do so."

know your profs

## Chemistry instructor Tatiana Popa on empowering women in mathematics



KATY WEICKER/NEXUS

Camosun Chemistry instructor Tatiana Popa likes her cruciferous veggies.

**KATY WEICKER**  
STAFF WRITER

*Know Your Profs* is an ongoing series of profiles on the instructors at Camosun College. Every issue we ask a different instructor at Camosun the same 10 questions in an attempt to get to know them a little better.

Do you have an instructor who you want to see interviewed in the paper? Maybe you want to know more about one of your teachers, but you're too busy, or shy, or ask? Email [editor@nexusnewspaper.com](mailto:editor@nexusnewspaper.com) and we'll get on it.

This issue we talked to Chemistry instructor Tatiana Popa about student attendance, cruciferous vegetables, and her fishing philosophies.

**1. What do you teach and how long have you been at Camosun?**

I started teaching at Camosun in January 2016. I taught lectures and labs for Chem 100: Introductory Chemistry, Chem 110: General College Chemistry 1, and Chem 120: College Chemistry 1.

**2. What do you personally get out of teaching?**

There is a proverb: "Give a man a fish, and you feed him for a day. Teach a man to fish, and you feed him for a lifetime." I want to believe that my teaching empowers and motivates students by providing them with the knowledge and experience of "how to fish."

**3. What's one thing you wish your students knew about you?**

That I genuinely care about each of my students, and I want them all to learn and to do well in school.

**4. What's one thing you wish they didn't know about you?**

That English is not my first language, and that I am constantly learning new words. Occasionally, my students are the ones who are teaching me new words. We are learning from each other.

**5. What's the best thing that's happened to you as a teacher here?**

I am so happy that I joined the Camosun community. The atmosphere, the colleagues, and the students are great here. One of the things, along with many others, that I particularly enjoy here is the small-sized classes. I am able to create deeper connections with my students, consider their ongoing feedback, and actively engage them in the learning process.

**6. What's the worst thing that's happened to you as a teacher here?**

Poor attendance! Once had only four students in my class. I understand that most of my students have a job, and it happens that they can't always make it to class, but I wish they would understand that coming to class is necessary in order to do well in the course. They should plan ahead before registering for the course and find a balance between work commitments, school, and free time.

**7. What do you see in the future of post-secondary education?**

I see many online courses. They are becoming more popular, and they are great. I have taken online courses, and I am grateful they exist, but I prefer face-to-face courses as a student and as a teacher. I hope students at least try them both and decide for themselves.

**8. What do you do to relax on the weekends?**

I enjoy Zumba and yoga. Zumba, it's more for fun, and yoga for my well-being; both keep me happy and, hopefully, healthy. I also read or listen to audiobooks on the weekends, go for hikes, and see my friends whenever I can.

**9. What is your favourite meal?**

I have many favourite meals; one of them is my broccoli sprouts salad. Among cruciferous vegetables, broccoli sprouts contain the highest concentration of this molecule called sulforaphane, which has beneficial effects on cancer, aging, the brain... to name a few. I sprout them, which is a very easy and a fun process, and then I add them to my delicious salad, along with seeds, nuts, avocado, and other veggies.

**10. What's your biggest pet peeve?**

When people overgeneralize using stereotypes. One example would be that women have a lower mathematical ability. I am a woman, and math was always my favourite. Girls are discouraged when they are constantly told that they can't do math. Girls, you surely can!

## NEWS BRIEFS

### Camosun shook out

Camosun College took part in the annual ShakeOut earthquake drill on Thursday, October 18 at 10:20. The provincially organized effort requires all students, faculty, and staff who are on campus to gather at a designated emergency assembly point. Download the Camosun emergency app for more info on this and other emergency procedures.

### Chargers golfers head to nationals

The Camosun Chargers golf team played in the Pacific Western Athletic Association (PACWEST) championships from October 5 to 7 at Nanaimo Golf and Country Club. The Chargers went into the championships in third place in the PACWEST standings, with a total team stroke count of 1,844. The team secured silver at the provin-

cial; they advanced to nationals in Medicine Hat, which happened from October 15 to 19. Look for our full story on the nationals next issue.

### Camosun partners with Nova Scotia college

Camosun has partnered with Nova Scotia Community College and investment group Thales Canada to work together to identify marine industry training needs and perform a workforce study that will, in part, help form the approach of post-secondary institutions' development of new educational equipment as technology advances. Camosun offers nautical marine training courses.

-ADAM MARSH

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stage

## Frankenstein meets Giselle in new ballet

**KATY WEICKER**  
STAFF WRITER

For Ballet Victoria (BV) artistic and executive director Paul Destrooper, opening BV's season with an original interpretation of *Frankenstein* was a no-brainer.

"This is the 200th anniversary of Mary Shelley's novel," Destrooper explains. "And I think it's kind of fun that, also, she was the first female writer to start a whole genre with essentially a bet she had going with another writer of creating some fantastic, scary novel."

The novel tells the story of a scientist, Dr. Frankenstein, who builds a creature during an unorthodox science experiment. Destrooper feels this story is still relevant because it features so many archetypes of humankind.

"Appearance, provenance, and then, of course, back then there was the beginning of medicine and electricity, and all these things. It had that kind of surreal, science fiction kind of thing, and it's still true today," says Destrooper. "And it has a lot of the themes also that begin with companionship, love, and kinship, and the lack of it in life—in this case it's essentially self-destructive for both men."

The decision of what types of stories are good to adapt to ballet is one that boils down to the essence of the piece, according to Destrooper.

"Without words, you kind of leave a bit more freedom of inter-

pretation to the audience," says Destrooper. "It's a little more like poetry—suggestions, ideas, and images—and then people extrapolate their own interpretations from that."

Still, there is something extra intriguing about the idea of a ballet centering around Frankenstein's creature, who conjures up the mental image of a bumbling, clumsy monster—an image that seems counter-intuitive to ballet.

"It's fun to have somebody that learns to walk, and move, and to control his body, into someone who can control his body, and move and dance," says Destrooper. "I think that's the fun part of mixing some contemporary dance, and even kind of hip-hop... It's very jagged, very angular, contracted. You know, it's almost, like, spastic. And then it breaks as he learns to control his movement; just as he grows and starts to learn more about life and connection with others, and realizes his existence is learning, his physicality becomes more appropriate."

Although the movement in Destrooper's *Frankenstein* may be unconventional, he includes a specific addition to his interpretation of Shelley's story.

"I do mix another very great classic in this program, which is *Giselle*, which is very traditional and ethereal," says Destrooper.

*Giselle* is a classic ballet about a woman who falls for a scoundrel

"We do bring a little humour and life into productions."

**PAUL DESTROOPER**  
FRANKENSTEIN

and subsequently dies of heartbreak when she learns he's engaged to another woman. Destrooper weaves the two stories together by having Frankenstein harvest Giselle's heart when he's in the cemetery collecting parts for the creature.

"In this case, we're playing more with the power of the women and their strength," says Destrooper. "And then I give a love interest to both the creature and to Giselle."

The blending of multiple genres and stories is not something new for Destrooper, who loves combining his passions—sports, poetry, movies, horseback riding—to create something new, which provides some unexpected moments on stage—including a quick little homage to *Star Wars*, with Luke and Darth Vader showing up in the second act—proving it's not all tutus and classical music in the world of ballet.

"We come to the work which has beautiful tradition and beautiful technique, and it's executed that way," says Destrooper, "but we do bring a little humour and life into productions."



PHOTO PROVIDED

Ballet Victoria's *Frankenstein* offers a new twist on the old tale.

**GIVEAWAY!**

The first person to email [editor@nexusnewspaper.com](mailto:editor@nexusnewspaper.com) with the name of their favourite scary novel or movie wins two free tickets to Ballet Victoria's *Frankenstein!*

*Frankenstein*

Various times, Friday, October 26 to Sunday, October 28  
Various prices,  
McPherson Playhouse  
[rmts.bc.ca](http://rmts.bc.ca)

film

## Craigdarroch Castle gets in the Halloween spirit with scary movie series



BRUCE DAVIES

Craigdarroch Castle while being used for the movie *Spooky House*.

**NATHAN KRAUSE**  
CONTRIBUTING WRITER

Looking to amp up the spook factor these autumn evenings? One of Victoria's creepiest locales, Craigdarroch Castle, is hosting its first Classics at Craigdarroch Movie Series this month. Every Thursday and Saturday evening in October, the castle will hold a classic horror movie screening. Halloween lovers and film aficionados alike have reason to celebrate, as cinematic classics such as *Dracula*, *Creature from the Black Lagoon*, *Frankenstein*, *Nosferatu*, and *House on Haunted Hill* will deliver the chills in the castle.

"I was unsure if one of the movies was going to sell—it was *Nosferatu*, a classic silent film. It was the first one to sell out. I had never seen it, so I sat down a few nights ago and watched it, and it's so good. We were pretty surprised that people leapt on that one."

Craigdarroch's manager of operations and business development Toby Stubbs has been sur-

prised by the public's interest in movie nights in years past.

"We mainly put on theatrical events for Halloween," he says, "and this year we decided to do something fresh and different to kind of appeal to different crowds." All five films offer wonderful experiences, but one film stood out to Stubbs.

"I was unsure if one of the movies was going to sell—it was *Nosferatu*, a classic silent film. It was the first one to sell out. I had never seen it, so I sat down a few nights ago and watched it, and it's so good. We were pretty surprised that people leapt on that one."

As for as ghost-hunting at the castle goes, Stubbs chuckles and says that while people definitely have stories, the castle doesn't really endorse them.

"In the past, we kind of would go with it, but we noticed some would take it too far, trying to conduct seances or light candles. Now we just say that many have had experiences, but we cannot confirm them," he says, adding with a chuckle that "you can keep the Ouija boards at home."

Each film will be shown in the ornate ballroom on the top floor, 87 stairs up (note: no elevators). Stubbs says they turn the lights down low, "like an old scary house."

"The films are shown in a different kind of setting and the ambiance is definitely there," he says. "The museum is mostly closed off, but you can still peek around a bit. We wanted to offer a cheaper option for everyone, so we kept the staff low to just focus on the movies."

And if scares aren't your thing, Stubbs reveals that the castle will be showing different films for other holidays in the future.

"The response has been so popular," he says, "we decided that we are going to show some classic movies around Christmas as well."

review

## Rocky Horror Show delivers campy, raunchy fun



PHOTO PROVIDED

A scene from *The Rocky Horror Show*.

**KATY WEICKER**  
STAFF WRITER

Confession time: on October 17, 2018, I lost my virginity. My *Rocky Horror* virginity, that is. On a night I shan't soon forget, I swapped my *Rocky Horror* v-card for an evening of ecstasy with Atomic Vaudeville. From the moment the band came out in corsets and rubber suits, I knew I was in for a ride. And I wasn't disappointed.

The soft opening (you can't make this stuff up) of Atomic Vaudeville's *The Rocky Horror Show* came complete with prop bags (\$5 cash, and totally worth it) and enough (totally optional) audience participation to provide a satisfying night for all. As someone who dreads audience participation, I was a little nervous to find out the show was full of it, but as our MC and narrator J. McLaughlin was quick to remind us, consent is required in 2018, giving everyone a choice as to how much they engaged. This disclaimer was greatly appreciated and allowed the audience to be in on the somewhat

dated concepts of sexuality in *Rocky Horror*.

The show itself was not without the occasional technical difficulty or missed cue, but the actors handled them like champs and were able to laugh with the audience in a wink-wink kind of way.

Those few moments were easily forgiven thanks to the stellar job by the entire cast. It's rare to not have a weak player in an ensemble piece of this size, but everyone rose to the demands of their roles.

A particular shout-out needs to be given to Jana Morrison, a gender-bending Riff Raff, who brought the house to rousing cheers within the first few bars of her bangarang singing. And while audience members may live in fear of a weak Frank N' Furter, there is no need to worry with Griffin Leonard Lea at the helm. Lea is breathtaking and brave in this iconic role, commanding the stage from the second he enters, baring his soul (and a little more) for the audience.

There really weren't any flaws in this show—it lives up to the raunchy, campy hype people expect from *The Rocky Horror Show* and should be commended for its solid delivery of this iconic musical.

*The Rocky Horror Show*  
Various times, until Sunday  
October 28  
\$34, Metro Studio Theatre  
[atomicvaudeville.com](http://atomicvaudeville.com)

# Post-secondary poltergeists

Is Camosun haunted? We hit the ground to find out



FRED CAMERON/NEXUS

A view from the inside of the Young Building clock tower.

As always, October snuck up on me. I wasn't quite ready to let go of the summer, but midterms have come and gone and the turkey dinner has been slept off, which means that Halloween is upon us.

For most, Halloween is simply a spectacle of consumerism, consisting of sweatshop-produced disposable costumes and pumpkins that, for some reason, get carved on their way to the dump. I have always thought of it as a bunch of hogwash, and—just my luck—Greg, my editor, has asked me to write a 3,000-word Halloween story. Initially, the idea of it made me want to vomit, but as he elaborated I warmed up a little bit. Apparently, there have been dozens of ghost sightings reported on the Lansdowne campus over the years. My assignment was quite simple—if there are ghosts at Camosun, “go find them,” he said.

I told him I would try my best, under one condition: this is not a Halloween story; it's a ghost story. He agreed, so off I went.

It bit hard. Google had a barbed hook firmly embedded in my upper lip, and I really didn't care to fight it. I've heard bits and pieces of ghost stories as long as I've lived in Victoria; one of our claims to fame comes from being the most haunted city in British Columbia. To be honest, I roll my eyes when I hear stories of the paranormal, but in the short time I sat reading at my desk in Nexus HQ in the Richmond House, I stumbled upon several stories of ghosts living right here on Lansdowne campus.

For the most part, the stories are about the Young Building. At the far end of my office is a wood-framed window that opens to the north side of the ominous-looking clock tower that stands atop Young. It's like a time warp. The Italian renaissance architecture of the Victoria landmark building called out to me, and I had to know more.

Always curious, I trusted my instincts and set out to find someone who had a first-hand account of the otherworldly inhabitants of Lansdowne college. With no idea of where to begin, I buttoned up my coat and walked out into the dreary Victoria afternoon, in search of long-tenured faculty who might be able to shed some light.

Like clockwork, I ran into familiar faces, people who were happy to talk for a minute; one after another, they told me that there have been Camosun ghost stories circulating for as long as they can remember, but nobody offered a first-hand account. Instead, I walked away with names of former employees and bits and pieces of their stories. Next, I tried the library but, once again, left only with a list of names and email addresses of local experts.

I returned to my office and sent a half-dozen emails with

hopes of a story, but as a student, the days are long, and I could feel that mine was coming to an end. Compelled by the clock tower, I walked back to the window and gazed upon the Young Building. I never would have guessed it when I woke up in the morning, but I couldn't look away. I realized that my heart was pounding, and I was full of adrenaline. I was in the middle of a ghost chase.

I continued to read up on the Young Building. It has a very rich history that dates back to 1915, when it opened as the second Provincial Normal School, which was run by the Department of Education as a post-secondary institute for the training of schoolteachers.

After a little bit of digging, I found out that during World War II the Young Building was converted into a military hospital. There was actually a morgue in the basement, and another in one of the larger art studios on the north side of the building. The Young Building was retrofitted with an elevator large enough to transport gurneys, allowing bodies to be easily transported up and down. Some of the smaller A/V rooms were also used for body storage and surgery rooms.

Countless young men went off to fight for our country, and many were injured in the line of duty. Thousands were sent back to Victoria for medical treatment in the Young Building. Many didn't leave alive.

The setting is perfect, and the pain and misery of voices from the past have long been reported across Lansdowne campus. Generations of Applied Communication students graduated with memories of seeing ghosts in the halls, hearing unexplained sounds, or feeling strange sensations—sudden feelings of dread or panic for some, while others simply got the chills. The commonality is that most of the reports are of strange phenomena happening at night. So I knew what I had to do.

One of the challenges every journalist faces is the ever-looming deadline. Several days have now passed and nobody has responded to my emails, so it seems I may be alone in my search. If there is a ghost out there, I have to find it myself.

I have classes in the Young Building, but in light of my recent findings I've had a change of perspective. I need to walk over and take it all in again.

When I walk out of Richmond House, it feels like time has forgotten about the northwest corner of campus. The art studios, which look as though they have remained unchanged for decades, sit on top of moss-covered rocks in the shadow of the old clock tower. As I make my approach, the details become clearer and the forgotten art of masonry is beautifully displayed in the Young Building's finely laid brick walls.

I am underwhelmed as I enter the building. Once you start to really examine it, it's rather drab. Much of the beauty in the main hall is obscured by the damage of time and is now covered by grey paint. At the west end of the hall, I find a staircase. A quick look, up and down, reveals the varying states of disrepair in the old schoolhouse, and my intuition draws me to the basement.

About halfway down the flight, there is a definite change in energy. Maintaining my skepticism, I attribute it to poor ventilation, but as I enter the hallway my doubts waver. There's a strange hum that, echoing off of the plaster walls, sounds almost like a high-voltage transformer muffled behind a door. As I proceed, the sound gets louder and clearer, until I reach the door to room 110. I look around. Despite the countless voices echoing through the hall, there is no one in sight. I lean closer and put my ear to the door. Whatever is causing the hum has moving parts. I look around again. The coast is clear, so I try the handle. It is locked, but sound engulfs my thoughts.

Moving onward, I find an open door on my right. Quickly and quietly, I poke my head in to have a look around. There are a few art students with their backs to me, unaware of my existence. The studio has a sunken floor, and several small rooms are connected to it. My stomach drops and my heart pounds. This is the studio that I read about. I can't help but

wonder if the current students are aware that they might be sitting in what was once a morgue. I'm too nervous to ask, so I decide to keep walking. Again I become aware of the droning hum, only now I can't tell where it's coming from.

I stop dead in my tracks and hold my breath as I listen. There are two separate sources. There's a distinct hum coming from one of the rooms up the hall. My anxiety grows to panic. I feel as if I'm trapped in a haunted dungeon, almost too frightened to move. I take a deep breath and continue on. As I walk, the hum gets louder and clearer, and a rolling squeak now accompanies the drone, louder with each step. It sounds almost like an old gurney is rolling toward the door ahead.

My chest tightens and I labour for each breath. I can feel a draft coming from the open doorway. Half-expecting to see the faint outline of a wounded soldier on a gurney, I turn my head, closing my eyes as I do. Stopped in my tracks, I stand at the gaping door, too frightened to look, and something happens that I don't expect: the squeaking stops.

I open my eyes just in time to see a student grab their towel and step off of the treadmill as it rolls to a halt. The hall is silent, apart from a few students talking and laughing in the adjoining classrooms. My fear instantly subsides, my heartbeat returns to normal, and it hits me that I'm standing in an empty hallway, staring at a bunch of strangers as they work out. I came in search of a ghost but got a lesson in psychology instead. I reach down to confirm that my pants are still dry, and I walk to the staircase at the far end of the hall.

I climb the stairs to the third floor, which has been the site of most of the paranormal experiences students and faculty have experienced in the past. Compelled by the lure of the bell tower, I continue, peering into classrooms and peeking through windows, hoping to find a hidden staircase. I reach the far end of the hall. No luck.

Out of ideas, I double back. After looking around to make sure no one is watching, I start trying the handles on the closed wooden doors. The first few are locked, but the fourth knob turns and I push the door open.

Someone has accidentally left the door unlocked, and I find myself on the balcony in the Gibson Auditorium. As a student sitting in my chair in the second row, I hadn't realized just how big the room was. Looking out from above, I'm in awe of the massive columns and the intricate detail work that frames the arched ceiling. Still no ghosts, but I'm amazed by the craftsmanship of a bygone era.

I should've been more careful, as I exited back into the hall and ran into an instructor. Apparently, the door was supposed to be locked, and the balcony is off limits. I explain myself, and the instructor is sympathetic to my cause. We chat for a few minutes. As it happens, she doesn't have access to the clock tower, but she offers another piece to my story, and it brings me back to Richmond House.

Up until this point, I was unaware of the history of Richmond House. It seems that my desk is in a former home that some say houses a ghost of its own. Could it be that I've been working beside an unseen spirit all along?

I started writing a few hours ago and got carried away. Absolutely famished, I realize that the cafeteria is closed. It's late. I still don't have a story, so I guess I'm working the night shift.

Starved for ideas, I go through the Nexus archives with hopes of catching a break. I feel like someone must have written a similar story that might point me in the right direction. I skim through volumes of newsprint but find nothing new.

It's pitch black outside, and, with the exception of the occasional passing car, only the ticking clock breaks the silence. The gnarled branches of the oak tree beyond the window block my view of the road, and I can't see beyond the front staircase. Under the yellow glare of the porch light, the house's age is evident, as the paint peels from the posts like arbutus bark.

As I sit here listening to the ticking clock, I realize that I'm so starved for ideas that I'm now sitting in my office waiting for a ghost.

As much as I want to quit and go home, I promised my editor 3,000 words, and deadline is quickly approaching. For the past hour, nothing worthy of a keystroke has happened. Suddenly I see red lights flashing and I jump out of my seat to see what's happening down the street, when—boom!—a door slams, and the whole house shakes.

My heart skips a beat. Fight or flight—adrenaline takes

over. I look out the window and run the length of the office, scouring the surrounding grounds through the other windows, but there is no one there.

I hold my breath to listen. Minutes pass. All I hear is the ticking clock. Maybe it was the wind?

My heart slows down, and I take a deep breath. Then a door creaks somewhere in the basement. I can hear someone climbing the stairs and walking into the hallway outside the office door. Heavy footsteps come toward me, keeping pace with the ticking clock. Just as I think a heart attack is imminent, I hear what sounds like a dungeon master's key ring jingle. The door opens. A strange face pokes through the crack and says, “Security. There was a light on. Just making sure everything is okay.”

Trying to hide my terror, I thank him and say I'm working graveyard. As he walks away, I slink back into the sofa and reappraise the situation. As I gather myself, I can't help but think about the Young Building and, more specifically, the clock tower. I've been sitting here for hours with only a brief conversation with a security guard to show for it.

Drawn to the tower, I walk over to the window. I'm out of ideas, and I can't listen to that clock any longer. Still no ghosts, but I have homework to do. I'm calling it a night, and my girlfriend is on her way to Lansdowne to meet up for a late dinner.

Before we left last night, I took Jane, my girlfriend, for a walk around campus. I told her about my office. We walked through the courtyard as I told the story of old man Hully, who died in the old white house next to the Dawson Building during the construction of the library. Then we took a walk around the Young Building, where I recounted the building's tumultuous history, before eventually walking down the promenade toward Hillside Avenue and a return to reality.

I set out looking for ghosts, and instead I received a history lesson. To the best of my knowledge, there is no published record of the colourful story of our institution. Sometimes we have to put it together ourselves.

The next morning, it was all capped off when I received an email from someone at Camosun's Facilities department inviting me to take a tour of the old clock tower.

We walked up to the third floor and into a small studio with a few drafting tables and a door that is rarely opened. We walked up a spiral staircase to the roof and took a walk around. We returned to the passageway and climbed upwards on a rusted steel ladder. The narrow passage is cylindrical and opens into a small room with a glass box in the centre that houses the clockwork. I didn't even notice it at first, but perhaps the real treasure is the graffiti. A dated record has been left by dozens of students who have had the good fortune of climbing to the top of the Young Building over the years.

I could have easily spent an hour taking it all in, but a loud mechanical tick produced by the heavy steel rods that move the hands on the other side of the frosted glass face of the giant clock reminded me of why I was here. There was one ladder left. It was a rickety-looking contraption that, at a glance, I would guess came from the hands of a carpenter long since deceased. For a moment I feared for my safety. It's a long way down. I tested the ladder and climbed up to the top.

It is an amazing structure that will outlive all of us. A hand-milled skeleton supports what I would guess is the most expensive roof vent I have ever seen. I was happy. I thought I had seen it all, but just as I reached for the ladder I noticed a ray of sunlight that seemed out of place. It was coming from a small access door that hung from two hook-and-eye latches. I carefully unlocked it and removed the door. There was an opening, just big enough for a person to squeeze through.

I poked my head out. The view was astonishing. I was on top of the city, at eye level with the Dominion Observatory. Above the 100-year-old oak trees, I had a clear sightline in all directions. I'm not sure, but I think I could see my house. It's difficult to describe the elation I experienced transitioning unexpectedly from the mild feeling of claustrophobia that comes from hearing the echo of my own voice to taking in the Olympic Mountains and the southern tip of the island in an instant.

I didn't find any ghosts, but I did find one of the most beautiful sights I have ever seen. And for the first time, I realized that Victoria is home.

By Fred Cameron, features writer

## Trying to conjure Bloody Mary at Camosun's Lansdowne campus



KATY WEICKER/NEXUS

Team Nexus hard at work late at night at Camosun.

KATY WEICKER  
STAFF WRITER

Ever have one of those moments when you question your sanity? Welp, for me, that moment happened on a recent Saturday night in one of the bathrooms in the Richmond House at Camosun's Lansdowne campus. I stood huddled in the corner of a rusty bathtub, heart pounding, thoroughly regretting my life choices, including eating Mucho Burrito for dinner.

It started so innocently: the culmination of Halloween-issue brainstorming and midterm stress meant managing editor Greg Pratt allowed me a break from interviewing folks on campus... at least living ones. I didn't have my tape recorder for our discussion, but allow me to paraphrase:

**Pratt:** Ghost story on campus?

**Me:** Only if I don't have to conjure anything.

**Pratt:** What about playing Bloody Mary in the bathroom upstairs at midnight?

**Me:** That feels like conjuring.

**Pratt:** It would make a good story.

I couldn't really argue his logic, but I had two conditions: I had the right to bail, and someone was coming with me for protection.

Our fearless student editor Adam Marsh was quickly offered as my sacrificial lamb—for some reason, he was actually stoked about the idea. We Googled “Bloody Mary” to clarify the ritual: stand in bathroom, stare in mirror, light candle, chant name, spin around.

According to Wikipedia (which seemed as reliable a source as any) the “apparition allegedly appears as a corpse, a witch or a ghost; can be friendly or evil, and is sometimes ‘seen’ covered in blood.” It also says that “participants may endure the apparition screaming at them, cursing them, strangling them, stealing their soul, drinking their blood, or scratching their eyes out.” Lovely. When I told this to Pratt, he said to make sure to get her quotes right. Super helpful.

Begrudgingly, I made agreements with Marsh to go on a Thursday at midnight; two failed attempts in which one or both of us fell asleep early—and a quick re-Google to confirm there isn't an actual time frame for the game anyway—meant we agreed that midnight EST was more civilized. We set our date with Bloody Mary for Saturday at 9 pm PST.

After gorging ourselves on a last supper of burritos and churros and debating if an unscented tealight was a better

light source than my tri-wick candle that smells like hot man and campfire, we went over our last-minute game plan. Marsh: conjure. Me: sit in hallway in fetal position and cry.

Marsh reviewed the rules and decided to try it out in my apartment bathroom first—which resulted in the necessity of a safe word because apparently me shrieking “don't you dare conjure shit in my bathroom” like an irrational banshee wasn't clear enough.

My mini-meltdown delayed us, and we ended up arriving at Richmond House at 9:42 pm. The old building was pitch black and the wind whistled as we shuffled up to the front door. My fingers trembled so hard I fumbled with the lock as we made our way into the building. I cursed Pratt and vowed if I died, I would legit haunt his ass as we ascended to the top floor bathrooms.

A word about the bathrooms in the upstairs of Richmond House. They're hellas old. And because it used to be an actual house, they have bathtubs in them. Only one has a mirror, and it's on the opposite wall from the tub... which means if we were successful, Bloody Mary would appear looking like she just crawled out of the shower drain.

My heart pounded as I watched Marsh place the tealight on the edge of the sink and strike a match. A tiny cloud of smoke danced through the dim room. A shadow flickered in the mirror. Nope: “I'm not playing,” I announced before bolting.

I stood in the hall, suddenly aware of how thin the bathroom door is, as I listened in horrified silence to Marsh chant, “Bloody Mary... Bloody Mary... Bloody Mary.”

Silence.

Then: “Oh, fuck!” A normally cool-headed Marsh exited the blackened room. “The shadow totally shifted behind me!” I watched his freaked-out nervousness for an uncomfortably long moment.

“How did it go?” I finally asked.

“I don't wanna talk about it.”

(When he finally did talk about it, I learned the candle-induced shadow on the wall behind him moved a good couple feet when he said her name.)

He decided he needed to do it again, and I questioned his sanity as he went back into the bathroom.

Our safe word flashed in my mind as Marsh chanted and twirled in the dark. When he finally came back out, he looked (slightly) less spooked.

“Nothing happened that time,” he said. “I guess she went to sleep.”

In a moment of bravery (or stupidity) I decided I was going to try. With the light on. And Marsh standing with me.

No, wait, I wasn't. No, I was. Nope, I wasn't.

Finally, I hopped in front of the mirror, took a deep breath, and said... “Beetejuice, Beetejuice, Beetejuice.” When Michael Keaton didn't appear, I repositioned myself in the mirror. “Bloo—nope, I don't wanna do it. It's creepy AF.”

This went on for a good 30 seconds, before I compromised on standing next to the open bathroom door and watching Marsh say it again. When nothing happened, I banged my hand against the wall to scare him. Because I'm an asshole.

After an uncomfortable giggle session, we decided to close the session.

We respectfully requested she not follow us home, so if there's a funky shadow in the Richmond House bathroom mirror, my bad.



KATY WEICKER/NEXUS

Two very spooked Nexus writers.

stage

## William Head on Stage bring theatre back to institution

“A production like this gives a lot to the men who experience it, in the sense of skills and confidence, and an overall ability to work collaboratively in a team.”

**KATE RUBIN**  
WILLIAM HEAD ON STAGE

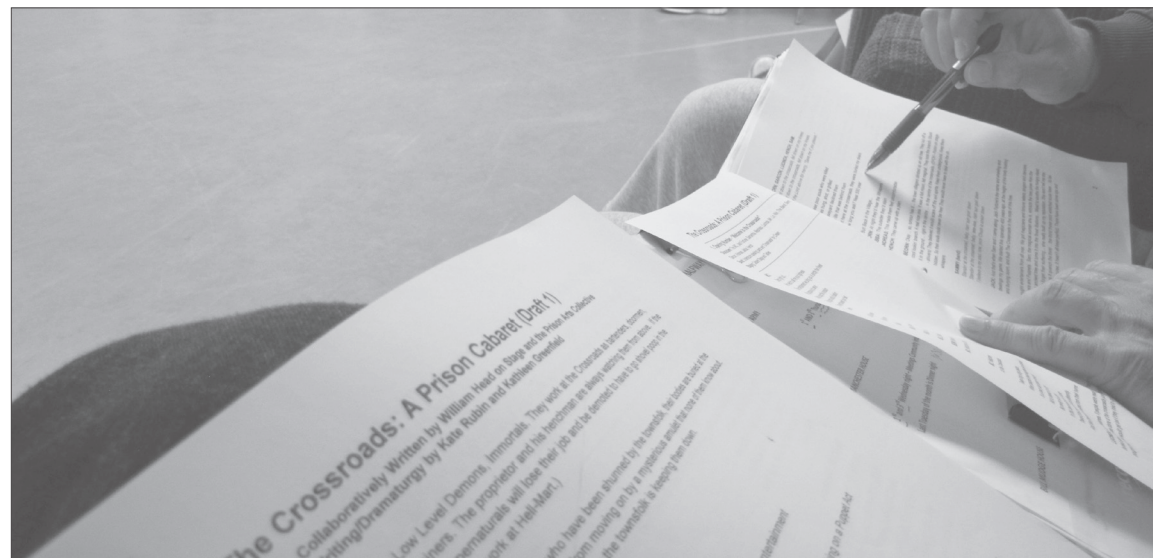


PHOTO PROVIDED

William Head on Stage cast doing a readthrough of *Crossroads: A Prison Cabaret*.

with sewing costumes on industrial sewing machines and working in the office.

“It is pretty cool, the level of commitment that goes on,” says Rubin. “I made a guess that we have at least 50 men involved in the production, which is a quarter of the population at William Head.”

This is WHOS’ 58th theatre production in 37 years. Rubin says it started in the ’80s as a university class, then moved to the men creating their own non-profit company within the prison.

“It’s a place where they have the opportunity once a year to develop a play by hiring a director from the outside,” she says.

Rubin says it’s the inmates who are the inspiration for *Crossroads*. The idea for the production began

from a conversation around tolerance and banishment of people who are looked at as being different. This cabaret exists in a fantasy world, so no one’s actual life story is in there, but their realities and their expressions might be.

“It’s very metaphorical,” says Rubin. “A play within a play inside this show.”

Rubin says they used historical research of people who have been buried in crossroads over the centuries, people of different cultures who were not accepted to be buried in regular cemeteries. The characters are then stuck in this cabaret and not able to find the key to be released.

Rubin says that this is another example where the use of art—any kind of art—is so valuable. She says that a lot of barriers are broken

down whenever a production takes place, and the response from the public is always positive.

“We’ve had two showings of *Crossroads: A Prison Cabaret* so far. Both of them sold out, with standing ovations,” she says. “There is a huge bridge that occurs for the public, especially if they have never been inside a prison before. I think certain walls come down, and there is possibility for dialogue, and possibility for new understandings.”

**Crossroads: A Prison Cabaret**  
Various times, until Saturday, November 3  
\$25, William Head Institution (must be 19 or older to attend)  
whonstage.weebly.com

**EMILY WELCH**  
CONTRIBUTING WRITER

What comes to mind when you think of walking through a metal detector, emptying out your pockets, and removing all loose items—including shoes—to be searched and scoured? No, you’re not in the airport preparing for a flight; you’re spending the evening at the theatre. In this case, the play is *The Crossroads: A Prison Cabaret*, and the cabaret is at William Head Institution, where William Head on Stage (WHOS) are back to put on another play.

“It has been quite an adventure,” says *Crossroads* director Kate Rubin. “A production like this gives a lot to the men who experience it, in the sense of skills and confidence, and an overall ability to work collaboratively in a team.”

*The Crossroads: A Prison Cabaret* is a musical parody that dives deep into some of the emotions that are a huge part of life in prison. Loneliness, isolation, intolerance, and a deep need for inclusion are some of those emotions; it’s easy

for an audience member to relate, as these are feelings we all have. The entire show was written in-house, a collaborative effort between Rubin, the actor and support-crew inmates, three actors from Victoria, and writer Kathleen Greenfield from SNAFU Dance Theatre.

“We have this show that we are all in, and that we have to be ready for,” says Rubin.

Along with the actors, the show also has a large production crew. A show like this one requires many different skill sets, many of which can be found in the inmates themselves.

“There are 23 men performing on stage,” says Rubin. “There are maybe twice that in the production crew. They will be doing lighting, some set building—some have engineering experience—and the hanging of lights, all different aspects of a production. We have one man who had designed with other shows in the past who designed the costumes.”

Rubin says that an outside choreographer helped with management, and they had inmates involved

stage

## Local symphonies and choirs to perform Bach and Pärt pieces



PHOTO PROVIDED

Conductor Brian Wismath believes it’s important to expose youth to music.

**ODESSA MCKECHNIE**  
CONTRIBUTING WRITER

Conductor Brian Wismath inspires not only choral performance regulars but also skeptics of live music to put their uncertainty aside and feel the magic of the music on November 2. Wismath will be working to ensure a faultless collaborative performance of Bach’s *Magnificat* by The Victoria Choral Society and Arvo Pärt’s

*Adam’s Lament* by Vox Humana Chamber Choir, both joined by the Victoria Symphony.

Wismath says there is a vast number of individuals required for this one night of musical harmony.

“149 members of the Victoria Choral Society, 28 members from the Vox Humana Chamber Choir, so very different size choirs performing very different works,” he says. “And then bringing all of these

“We encourage people of all ages, experiences, and backgrounds to come to our live performances, because we know through our years and years of performance it really can be a life-changing experience; the key is getting people in the doorway.”

**BRIAN WISMATH**  
CONDUCTOR

singers together, with members of the Victoria Symphony, for which, I believe, we have 29 or 30 players; we would describe it as an orchestra.”

The works have scarcely been played in Victoria; working toward opening the audience to unfamiliar sounds, Wismath says there is a joy in introducing new music to the community.

“Interestingly, I believe the Choral Society has performed [*Magnificat*] once in its history,” he says. “It is rarely performed here, although internationally it’s a very well-performed piece, so I am excited that we’re getting a chance to do a work that is in that symphonic choral repertoire but a work that isn’t heard in Victoria very often. The Vox Humana Chamber group is performing [*Adam’s Lament*]; this will be the second Canadian performance of this work and the first performance of it in British Columbia.”

The ever-growing range of choral performance has opened doors to a new perspective on the age-old art form. However, there is a waning number of young people attending choral and classical performance. Wismath says there is a need to expose youth to music.

“I think that we live in a world where, yes, some of the younger generations haven’t been exposed to live music, or classical music, or live classical music. And it’s difficult to have a feeling of something if you haven’t experienced it before. We encourage people of all ages, experiences, and backgrounds to come to our live performances, because we know through our years and years of performance it really can be a life-changing experience; the key is getting people in the doorway.”

Wismath hopes that, above all else, those who attend feel the emotions expressed through the songs as strongly as those who

have been tirelessly perfecting its elements, and that the audience members surrender to the escapism and healing powers of the music.

“It gives them a chance to either escape the realities of the current world—their own lives, their stresses, and challenges—or maybe even help them reconcile or come to peace with challenges that they have,” he says. “If people just walk away feeling anything, that’s a good thing.”

Wismath shares world-renowned composer and conductor Leonard Bernstein’s quote on the power of live music: “This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before.” With that wisdom by his side, Wismath expresses once more how important performance is, and how right the words of Bernstein are.

“I think those are wonderful words, that music can be a form of escape,” he says, “but it can also be a tool that we use to help understand and reconcile things that maybe are out of our control.”

**Bach’s Magnificat and Arvo Pärt’s Adam’s Lament**  
8 pm Friday, November 2  
\$10 student tickets, Phoenix Theatre, UVic  
finearts.uvic.ca/theatre/mainstage

music

## The Glorious Sons keep grounded on the rise to success



ROB BLACKHAM

The members of Ontario rockers The Glorious Sons aren’t letting fame get to their heads.

**JOSIAH SNELL**  
CONTRIBUTING WRITER

From opening for the Rolling Stones in Marseille to embarking on a cross-country Canadian tour, Ontario rockers The Glorious Sons are riding a thundering wave of success. Given such explosive popularity, it’s reasonable to assume their lives have changed dramatically, but vocalist/guitarist Brett Emmons says he’s focusing on staying grounded through it all.

“I would say I probably had the most trouble three or four years ago, when we started getting that stuff on the radio, and we could go and play anywhere in the country in

front of a bunch of different people. That can change you a bit, but I feel like I’ve done a good job of not letting it change me in the end,” says Emmons. “It might have changed me for a while, but I’ve been quite good at feeling like the guy I felt like before it all.”

This dedication to staying true to themselves and to their roots is a big reason The Glorious Sons appeal to such a wide audience, but Emmons says the path hasn’t always been an easy one.

“I think more it’s been the decision to stop drinking a bottle of wine on stage every night, to stop staying out until four in the morning every

night partying, to pare your friend group down, to see your parents more, to be a good boyfriend,” he says. “All these things, they’re conscious decisions that you have to make, and it’s a little harder to make them when you’re on the road constantly, and away from the people you love, and surrounded by—I don’t want to use the word, but—temptation.”

While this may be a different attitude compared to a lot of rock stars, it’s one that comes across strongly through Emmons’ lyrics, and it lends the band’s music a raw honesty. Rather than contradicting it, Emmons’ message about show-

“I’m not willing to risk losing myself and losing the things I love and the people I love for this whole thing.”

**BRETT EMMONS**  
THE GLORIOUS SONS

ing love and loyalty—both to oneself and others—adds a powerful complexity to the wild intensity of his stage performance.

“Maybe it’s not as cool, or maybe it’s not as exciting for the fans to hear, or for people to think about, but it’s what keeps me healthy and motivated and happy. I’ve realized I’m not willing to risk losing myself and losing the things I love and the people I love for this whole thing,” he says. “At the end of the day, I love to write songs, but I don’t necessarily love the lifestyle, and I definitely don’t love it as much as I love my girlfriend, my family, my brother at home. I don’t want to lose those real things that are important.”

Emmons’ passion for songwriting can be heard clearer than ever on the band’s most recent album, *Young Beauties and Fools*; Emmons says it’s that passion that motivates him, especially when he finds himself struggling with the realities of fame.

“Believe me, I have to songwrite. It’s what I love to do; it’s my favourite thing in the whole world. But songwriting is a totally different thing than being famous or putting on a persona; that’s not

what songwriting is. You don’t sign up for the rest of it,” he says. “I’m a songwriter; that’s what I love to do. That doesn’t mean that I don’t want to be famous, that I don’t want to play in front of the biggest crowds that I possibly can; it just means that I don’t want to mortgage my entire self for that situation.”

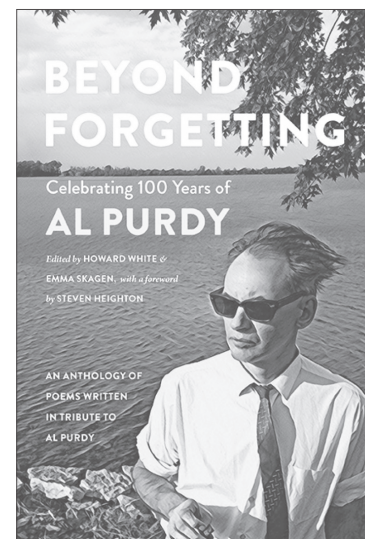
Whether they’re ripping out blistering rock for a crowded stadium or slowing it down for a nostalgic ballad in an intimate club setting, Emmons says the most important thing is that their audience come along with shows feeling like they had a real, meaningful connection with the band.

“I want them to feel connected to us,” he says. “I want them to feel like they just saw a man be vulnerable, and be himself, and exciting, and sad, and psychotic, and sweaty, and dirty. I want them to feel the emotion that goes into performing in front of people.”

**The Glorious Sons**  
7 pm Thursday, November 1  
Various prices, Save-on-Foods Memorial Centre  
sofmc.com

review

## New book of poems pays tribute to Al Purdy



**SARAH RONDEL**  
CONTRIBUTING WRITER

*Beyond Forgetting*, a new collection of poems edited by Howard White and Emma Skagen, celebrates the life of Canadian poet Al Purdy, who died in 2000. The book features poems by writers who

have met, known, or been inspired by Purdy.

*Beyond Forgetting* is being released to honour 100 years since Purdy’s birth, and it shares reflections of his life and influence. There are copious Canadian references and tales of Purdy coming in as a guest in poetry classes and captivating everyone when he spoke.

The poems themselves can jump from subject to subject quickly. One poem will speak of a time when Purdy was having a conversation about the BC medical plan, and the next poem will talk about Elvis Presley being an alien. This creates a strange fluidity from poem to poem that wouldn’t be there if the poems were all written by one poet. Although some of the poems may be ambiguous, others are about memories that the writer has shared with Purdy.

With Purdy being a Canadian poet, it’s refreshing to see so many

poems speak of what we as Canadians love, from poems about Canadian beer that students had the pleasure to share with Purdy to ones about others drifting in the water that Purdy loved to visit.

The poems’ emotional tones also vary, but they all share a fondness of this man, and the love of poetry that Purdy shared with the writers.

It’s heartwarming to see the impact Purdy had on students, friends, and colleagues, and the passion that he’s passed on. The title of this anthology is a reference to the everlasting effect that a person can have.

If you’ve been affected by Purdy’s poetry, or are interested in Canadian poetry at all, I recommend reading this tribute in honour of his life and work. It’s really quite beautiful to see how these poets decided to remember and pay homage to Purdy.

**NEXUS**

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New Music Revue



**Domanique Grant**  
*Playhouse*  
(Independent)  
4/5

Toronto-based singer/songwriter Domanique Grant’s new EP, *Playhouse*, features six songs, each with its very own character.

*Playhouse*’s first song and single, “Investment,” impresses with its blend of strong pop beats with some indie melody. This song could make audiences sway (and so could its video).

But if the first song is strong and bold, the next two songs are the total opposite—they are extremely soft, calm, and beautiful. Personally, they are my favourites, and I love to turn them on after a long day at work or school; it’s nice to simply listen to them while chilling on my couch.

The songs on the rest of the EP are no longer just songs; they are Grant’s diary, her stories, and her personal perspectives about different angles of life.

-LESLIE DO



**The Sylvia Platters/ Stephen Carl O’Shea**  
*Shadow Steps*  
(CIVIL Radio)  
4/5

Vancouver’s The Sylvia Platters and Stephen Carl O’Shea (from You Say Party) are both on the new split 12” LP, *Shadow Steps*.

Side A starts with The Sylvia Platters’ “Morning Ritual,” a short indie song influenced by ’90s rock but with a late-’70s sound. It sets the tone for the tracks that follow. “TV Light,” with its relaxing feel, easy-to-listen-to vocal performance, and piercing instrumentation, is definitely a stand-out cut.

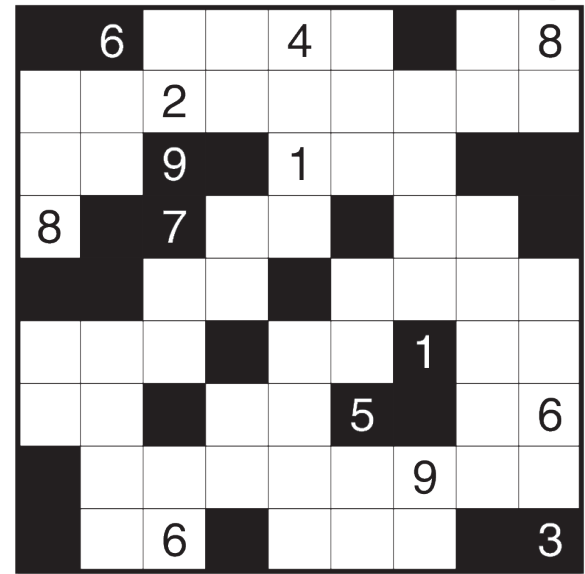
O’Shea’s side takes another direction, with epic instrumentation and deep vocals. “World of Tears” takes this to heart and delivers a harmonious balance between the two. “Fear Is My Compassion” gives a contrast between the instrumental and the vocals, which turns it into one of the most interesting tracks here.

Overall, while different, both sides share a balance and complement each other, delivering a similar feel with a very different sound.

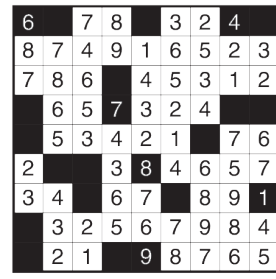
-BRUNO ADAME

STR8TS

No. 211 Tough



Previous solution - Medium

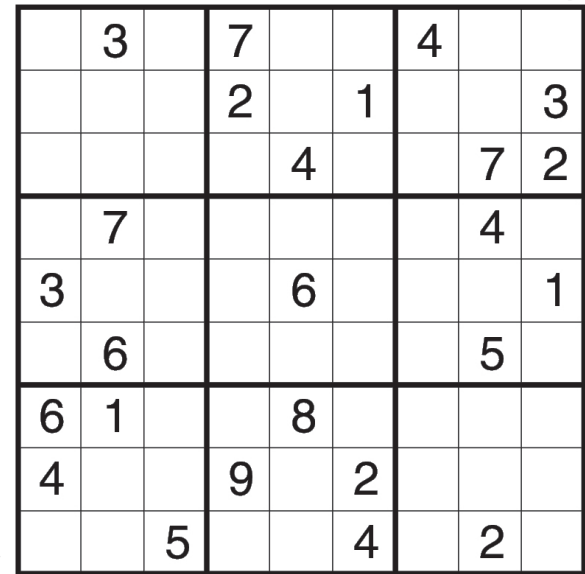


How to beat Str8ts - Like Sudoku, no single number can repeat in any row or column. But... rows and columns are divided by black squares into compartments. These need to be filled in with numbers that complete a 'straight'. A straight is a set of numbers with no gaps but can be in any order, eg [4,2,3,5]. Clues in black cells remove that number as an option in that row and column, and are not part of any straight. Glance at the solution to see how 'straights' are formed.

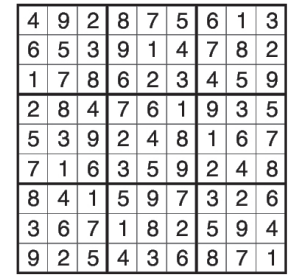
You can find more help, tips and hints at www.str8ts.com

SUDOKU

No. 211 Easy



Previous solution - Very Hard



To complete Sudoku, fill the board by entering numbers 1 to 9 such that each row, column and 3x3 box contains every number uniquely.

For many strategies, hints and tips, visit www.sudokuwiki.org

If you like Str8ts check out our books, iPhone/iPad Apps and much more on our store.

The solutions will be published here in the next issue.



By Jayden Grieve

Health with Tess

by Tess Syrawik

Giving mindfulness a shot

If you're a human being, you've experienced stress.

If you're a student, you probably have a menu of stressors we like to call "deadlines," with a side dish of part-time work and a serving of interpersonal turmoil for dessert.

Stress helps us accomplish goals, meet deadlines, and develop as people, but we also need strategies to limit its reaches for when it becomes overwhelming.

For me, one of the easiest ways to do this is through mindfulness. Here are two methods of mindfulness I use to reduce stress in my own life.

For the first one, close your eyes and focus on listening to the world around you. To keep that focus, list all the different things you can hear. Are the leaves blowing in the breeze? Do you hear someone walk-

ing? Which way are they going? Did a bus drive by? Just giving your mind a break from the things that have been stressing you out can be a small relief in our busy lives.

My other (and my favourite) method is thinking about one thing I want more of when I breathe in and its opposite or whatever is blocking it when I breathe out.

This may sound odd, but it helped me survive a semester of six upper-level classes where I was reduced to eating popcorn for three meals in a row because I didn't even have the time or money to order in a pizza.

I find the trick to this one to be visualizing myself filling up with something like "focus," "calm," or "positivity" and giving these attributes colours I like. "Stress," "anxiety," and "annoyance" get

colours I don't like, and I visualize them going out my nose on exhalation. If you try this, breathe deep—it has an additional calming effect.

I find this method gets my mind off the school/work/life whirlwind of daily life and lets me just exist. No thoughts about deadlines, tests, work, or friends and family spinning around; just more of the feelings I want more of in life and less of the ones I could do without.

If you've never tried mindfulness, give it a go. It only takes a couple minutes and it gets better and easier with time.

There are apps to give a helping hand, and Google can lead you to many other methods.

Who knows? Maybe this will give you the mental space you want and need to have a smoother semester.

The Chopping Block Chronicles

by Justin Bennett

Why are we afraid to cook?

The clash of pots and pans; the sound of a steak searing on a scorching hot skillet; the aromas of butter, rosemary, and sage filling the air. This to me is nothing short of divine, the organized chaos that fills my house on a regular basis. Cooking came out of necessity for me, but then it turned into passion. I often still catch myself in shock and awe when someone tells me they do not cook.

Why is it that we're afraid to cook?

I was having a discussion with a co-worker when this topic arose. When she moved out of her parents' house, she felt pressure when it came time to cook for herself. The kitchen was an intimidating place, and most of the recipes she read

included technical terms she did not understand. This person then married, and the pressure increased substantially. She had to cook not only for her own benefit now, but for another person as well. Now, if she failed, she would disappoint more than her own set of taste buds.

Is it this fear of failure that stops people from trying? Is it the time that cooking takes? Or is it the lack of knowledge that keeps us out of the kitchen, opting for the ever-so-convenient take-out we as students all know and love so much?

In its simplest form, cooking is survival. You don't have to be a gourmet chef to understand the basic principles of cooking. In my humble opinion, all a person needs to cook is a quality knife, a pot and

pan, some salt and pepper, and some patience. Trial and error is key to building your skill. You can read a million recipes, but until you put knife to board, and food to heat, you will not get any better.

I would like to offer you this challenge: once a week, pick a day to practice a cooking skill. I believe that once you start to get a good feel for your knife, cooking becomes that much more enjoyable. Start with something simple: a protein, a starch, and a vegetable (and, if you're really feeling up to the challenge, an accompanying sauce).

Cooking does not have to be scary, and neither does your kitchen. It is, however, a basic survival skill that I believe we should all be able to do.



Campus Access

by Kelsey Worth

Camosun missed the mark with Outdoor Learning Commons

The Outdoor Learning Commons is a relatively new addition to Camosun's Lansdowne campus; the cluster of cement tables outside By the Books is only a few weeks old. While the idea itself appears efficient, there is one serious concern: the lack of accessible spots for those in wheelchairs and other people with mobility concerns. Of the six tables and six benches, only one has wheelchair access.

Most people would automatically believe this is perfectly fine. The thought of access is there, and it doesn't negatively affect able-bodied students by lack of seating. The problem is, this one table seems to be one of the very few accessible tables on the entire campus. There is one place to study, one place to enjoy lunch, and one place to meet with friends on what should be an inclusive, open-minded college campus in 2018. Most of the time, the one table that is usable is in use by other students.

What really doesn't make sense is that it would have been far too easy to make all of these tables user-friendly. One way this could have been easily accomplished upon installation would have been to have every table equipped with an accessible platform. This would

have been simple because all of the tables are close to the edge of the installation. If the wooden barrier had been cut at the outermost edge of each of the tables, an access point could have been put in. While this may have affected standard seating, the general size of the space could have been increased in order to hold more tables.

It isn't just in the learning commons that the issue of accessibility pops up. While the library does offer stations marked accessible, almost always there are chairs pulled up at these tables. Most building study spaces have stools that are bolted down and immovable; standing desks are too high; picnic benches are out of the question. While many would argue that most chairs can be moved, the point is that they shouldn't have to be. Students with disabilities want to be as independent as possible, especially at college; asking someone to move a chair every five minutes isn't a part of a person being independent on campus.

The question people should be asking—and what we will continue to explore in this column—is this: what is Camosun doing to make its campuses user friendly and accessible?



First Things First

by Tiegan Suddaby

College 101

So, you've started your first year of college, and everything is priority number one to you. Assignments, quizzes, group work, book buying, and all the awful little details you forgot are at the top of your list. You need to knock these off one by one before you can tackle socializing, sleeping, eating, or even feeling like a regular human being, right?

Wrong. How dare you suggest that starting college means starting in the middle? That's almost as ridiculous as starting a column dedicated to first-years when mid-terms are already starting. What you need to do, even before jumping into this wild world of academia, is recognize that you're starting something completely new. That means forgiving yourself for things you've got wrong. When you're starting college, you might feel like

a lost baby surrounded by cool busy people who have no time for lost babies like you, but that's absolutely not true. Everyone has been that college newcomer who spilled coffee down their shirt or nearly fainted in the middle of the hallway. Hey, I once left my mug on my teacher's desk after an exam.

Education and outside pressures demand you to finish all the work with utter grace, but that's impossible, especially for someone as new to college life as you. Take your first baby steps into the messiness of college, slip on the wet floor, pass out in class, cry over some stupid thing.

It's hard, but once you accept the mentality that you're there to live and study, your fears of screwing up will sink away into the depths of your mind.



Let's Talk!

by Katy Weicker

Overcoming apathy

Here we are, team—a year after the #metoo movement began. And I don't know about y'all, but I am exhausted.

How? How are we still having the exact same conversations about sexual consent, victim shaming, and due process as when we started? I mean, really, the only difference is that the issues have become more polarizing, especially when we look at the politics of them.

For me, when a man admitted to grabbing a woman's genitals and was allowed to be the leader of America, I couldn't fathom the ridiculousness of him being able to continue serving. That same sense of mind-blown bewilderment washed over me when he recently commented on how scary a time it is for young men in America in regards to sexual misconduct allegations. Moments like this make me want to lose my bananas, and if you can't see why, then what can I possibly say to make you realize the epic, damaging, fucked-upness of his statement?

How? How was a man under investigation for sexual misconduct just approved to be one of the judicial fibres of America? I wanted so desperately for this time to be different. But it wasn't.

It's hard not to feel powerless, frustrated, and exhausted.

And I'm not going to lie: in those moments, I feel like it's an impossible fight against a system that's never going to change... so what's the point?

The point became clear in a moment of complete degradation for America, when Brett Kavanaugh was confirmed to the Supreme Court.

I was in Parksville, basking in a mid-semester getaway, when I learned that Kavanaugh's nomination had been confirmed. And I was furious. My beautiful, de-stressed bubble was burst, and I was fucking livid.



Unpacking the Bags

by Renata Silva

Tips for finding jobs after graduation

Finding a job after graduation can be one of the greatest challenges for international students. There are many variables—such as deadlines, interviews, emails, resumes, and cover letters—to be taken into consideration.

All this needs to be done in a different language and culture, which can be overwhelming for us. So here are some tips for dealing with your entry into the job market.

The first is to search for the most trusted websites where job openings are posted. Always be aware of new vacancies and, when you find one that interests you, be one of the first to send a resume. This can make a difference, as companies usually don't wait a long time to fill vacancies. It's important that you have

your resume ready and up to date so you only need to make small adjustments to make sure it's the best fit for the job you are applying for. It's important to realize that the layout and configuration of resumes varies by country. Find out the best way to prepare your curriculum in a way that is appropriate and appealing for the employers. One suggestion is to book an appointment with the international sector of Education that Works at Camosun. They can offer directions and guidelines for students who want to prepare to apply for job openings or work on their resumes and cover letters.

Another tip is to always be aware of career fairs and networking events. Never underestimate the

importance of personal contact. Many students are satisfied just to send resumes by email; however, making direct contact can help you gain the trust of the employer and sell your work better. It's worth remembering to always have a business card with you.

The most important thing is to pay constant attention to changes in the job market and not be left behind. You may miss an opportunity simply because you did not go to a website to check job listings one day, or because you did not make a follow-up call.

Lastly, always remember to check if your visa allows full-time work and if it is valid. Always be within the law so you have no problems in the future.



Tech Talk

by Sunki Baek

Student tech discounts

Between tuition and textbooks, being a student can cost a lot. But there are some companies offering benefits only to students. It can be their marketing effort trying to entice you to their products early on so you use them after school, but if they are standard in your industry there might be no harm in trying them out.

Let's find out where the deals are. Apple, not known for cutting down prices on their products, offers discounts to students and their parents. While back-to-school campaigns provide the best deal, there are some student discounts going on year-round on Apple's education website that you might not be able to find at other retail outlets.

To start off, there's a full laptop available at a slight discount, a basic model 13-inch MacBook Air for \$1,129, discounted from \$1,199.

While the hardware discount is not big, one particular offer that I like is a creative software bundle that might be helpful for photography/videography students. You can get the Pro Apps Bundle for Education (includes Final Cut Pro X, Logic Pro X, and others) for \$259.99. Final Cut Pro X alone is regularly \$399.99.

Speaking of art students, the popular multimedia suite Adobe Creative Cloud also offers a 60-percent discount on its products, which include Photoshop and Premiere Pro. You can get the full Creative Cloud suite of apps for \$19.99 a month USD, discounted from \$52.99.

Microsoft has the Office Home and Student 2019 version available for \$169. But, as a Camosun student, you don't even have to pay the discounted price—it's offered for free through the college. All you

need to do is sign up at camosun.ca/office365 with your student ID. Through this, you can use a full version (not a function-limiting trial version) of all Office suite programs.

Microsoft also offers a student discount of up to 10 percent on their store site. Some of the items available there are Surface laptop-tablet hybrids and Xbox game consoles.

If you are working to become a software developer, GitHub, a popular source code repository service, offers hosts of free services in its Student Developer Pack, including free private repositories and free services from other tech companies.

Apple Music and Spotify also offer 50-percent discounts on their memberships for students. If you shop online, you can get a 50-percent discount on Amazon Prime membership, which gives you free two-day delivery on most of its products and other benefits.



Communication Error

by Nate Downe

Clone city

Not long ago I spoke about the communication funnel we can experience when ruminating on past conversations, the funnel often used to lament or predict the future with spent words of our former self. But what if our former selves were alive, their words burning so fiercely that a fiery lake surrounds the present us? If we imagine a world populated by mirror versions of our past selves, then could we truly learn from them?

I shall call this place Youtopia. Would being able to interact with the people of Youtopia help propel

doesn't work? We reach for the sky and jump—jump until we're ready to fly away, praying that we can see through the smoke.

There is some truth in experience—in other words, learning to start fires and put them out quickly before you burn yourself—to ultimately learn and better yourself. But how much value can we place on meeting the version of us from last spring, sitting them down for coffee, and asking them how they've been? What they could clarify for us? Inhabiting Youtopia with members of yourself, your personal timeline of

If you find yourself on a raft resting on the lake of fire, looking at deceased yourselves by your feet, smoke rising and taking the shape of words that you just can't seem to let go of, should you jump in or face the fate of your raftmates?

us into a better future, or would they all crowd us, holding us down to become one of them in a form of mob justice? Would they try to convert us to zombies of days past?

If you find yourself on a raft resting on the lake of fire, looking at deceased yourselves by your feet, smoke rising and taking the shape of words that you just can't seem to let go of, should you jump in or face the fate of your raftmates? Well, can you swim through Hell and make it through to the other side?

Our past doesn't have to drown us; in fact, it flows violently because the future is an even scarier fire-retardant desert. Looking at our inferno of past conversations, which we can go over again and again, what happens when we want to torch our past but fighting fire with fire

decisions and mistakes, triumphs and successes, tends to depreciate the value of being the present you, doesn't it?

For example, what do you think the police-officer version of you would be like? Would they be the smart-mouth cop who gives you the business? Or perhaps would they let you run free, having been one of them after all?

When it rains, it pours, but when the meteorologist predicts another hailstorm of fireballs and low visibility through clouds of ash from what you said last week, do you still want to live in this city of rumination, of past conversations' Heaven and, mostly, Hell? I asked earlier if you could swim through Hell and fire water, but how high can you jump?



The Periodic Column

by Gwyneth Faulkner

A second domestication

Sometime between 11,000 and 40,000 years ago, early humans domesticated wolves. There are theories, but, in the end, no one's quite sure how it happened. One of the most widely accepted of these theories is that wolves followed human groups to scavenge from the carcasses left behind after human hunts. The presence of the wolves could have discouraged other predators from approaching the human groups, making it a mutually beneficial partnership. The wolves and the humans became habituated to each other, and eventually the wolves started helping the humans to hunt. Approximately 100 generations of wolves later, you have domestic dogs.

Further supporting this theory, the geladas ignore the wolves while they will hide in the cliffs from feral dogs, showing researchers they can differentiate between the two similar species.

Scientists believe the wolves are purposefully entering the baboon herds at times of day when rodents are most active and easiest to hunt. The observed wolves were more successful hunters when with the geladas than on their own, although it isn't clear why that is. Researchers believe it's this success that discourages the wolves from hunting the geladas and breaking that trust.

No similar benefit seems to exist for the geladas, however. The presence of the wolves doesn't seem to deter other predators, like the feral dogs that hunt the baboons. If there is a benefit to the geladas, researchers haven't found it yet. In order for domestication to occur, it needs to be mutually beneficial, like early wolves helping humans hunt, and then scavenging the carcasses. So, are primates going to domesticate wolves again? Probably not, but it's still a pretty cool thing to watch.

what's going on

by katy weicker

UNTIL SUNDAY, NOVEMBER 4

**One-man show about WWI**

Blue Bridge Theatre is presenting *Billy Bishop Goes to War*, a one-man show that combines music and theatre as one actor plays flying ace Billy Bishop and the 17 characters Bishop impersonates. Tickets range in price from \$18 to \$47 and can be purchased at bluebridgetheatre.ca.

WEDNESDAY, OCTOBER 24

**Atticus speaks**

Munro's Books is hosting a free poetry reading with Instagram poet Atticus. His latest collection, *The Dark Between Stars*, is a continuation of his previous work, *Love Her Wild*. Doors open at 7 pm; the event starts at 7:30 pm. Visit [munrobooks.com](http://munrobooks.com) for more info on this and other events.

WEDNESDAY, OCTOBER 24

**McLeod at Lansdowne**

Former Camosun Indigenous Studies instructor Darrel McLeod is returning to the college as a guest lecturer on October 24. McLeod will be talking about his book, *Mamaskatch*, a finalist for the 2018 Governor General's Literary Award for non-fiction. The talk starts at 7 pm at the Wilna Thomas Cultural Centre at Camosun's Lansdowne campus. Email [mitchell@camosun.ca](mailto:mitchell@camosun.ca) for info.

FRIDAY, OCTOBER 26

**An exploration of public policy issues**

From 9 am to 2 pm, Hotel Grand Pacific will be home to a free student seminar on public policy issues hosted by Fraser Institute. Topics include Trump and the economics of trade, breaking up big tech, and the state of the environment in Canada.



PHOTO PROVIDED

Ontario's The Dirty Nil are bringing their rock to town on Sunday, November 4, when the band plays Lucky Bar with Dead Soft.

Registration and more information can be found at [fraserinstitute.org](http://fraserinstitute.org).

FRIDAY, OCTOBER 26  
TO WEDNESDAY, OCTOBER 31

**Let's do the time warp again!**

The Vic Theatre is once again hosting interactive screenings of the movie *The Rocky Horror Picture Show*. The event includes a costume contest, and they even have a limited number of prop bags available for \$5 cash. Tickets are \$20 and can be purchased at [victoriafilmfestival.com](http://victoriafilmfestival.com), where there is also more info and show times, as well as info on other events. All screenings are 19+ and will require ID for entrance.

SUNDAY, OCTOBER 28

**Creating a joyful soul**

Coco Love Alcorn is coming to Victoria, performing at the Alix Goolden Performance Hall. Her style combines multiple musical influences, including folk, pop, R&B, and jazz. Doors open at 7 pm; the show starts at 7:30 pm. Alix Goolden Hall has festival seating, so show up early. Advance tickets are \$20 and can be purchased at the Alix Goolden Box office or at [ticketfly.com](http://ticketfly.com); tickets at the door are \$25.

SUNDAY, OCTOBER 28

**A wicked good time**

From noon to 5 pm, Government Street will be transformed into Boo

Boulevard to celebrate Wicked Victoria. There's a music zone, a harvest market, information on several non-profit organizations in downtown, and a kids zone. For more info, visit [gvfs.ca](http://gvfs.ca).

THURSDAY, NOVEMBER 1

**Why is the rum gone?**

Maritime historian Rick James investigates rum running on the west coast during prohibition in his new book, *Don't Never Tell Nobody Nothin' No How: The Real Story of West Coast Rum Running*. He's coming to the Maritime Museum to give a presentation on the topic. Books will be available for purchase at the event, which starts at 5 pm. For more information on this and other events

happening at the museum, visit [mmbc.bc.ca](http://mmbc.bc.ca).

SUNDAY, NOVEMBER 4

**Indie meets rock and pop**

The Dirty Nil and Dead Soft are coming to Lucky Bar. The Dirty Nil, a duo from Hamilton, Ontario, are the 2017 Juno Award winners for Breakthrough Group. The garage/punk band is touring in support of their most recent album, *Master Volume*, which was released in September of this year. Dead Soft are from Gabriola Island and pride themselves on creating catchy and empowering pop and rock. Advance tickets are \$15 and can be purchased at [ticketweb.ca](http://ticketweb.ca) and at Lyle's Place. See [luckybar.ca](http://luckybar.ca) for more information.

bloody mary word search

Staff writer Katy Weicker and student editor Adam Marsh had a little run-in with Bloody Mary in *Nexus* HQ recently; find the details on page 7. We took words from that story to create this issue's word search.

Find the words on the left in the puzzle on the right; as always, stop by the *Nexus* office (Richmond House 201, Lansdowne campus) if you complete this puzzle to pick up something from our pile o' prizes.

- APPARITION
- ASS
- BANSHEE
- BATHROOM
- BEETLEJUICE
- BLOOD
- BLOODY
- CONJURE
- CRAWLED
- EVIL
- FLICKERED
- FUMBLER
- GHOST
- HEART
- MARY
- POUNDED
- SANITY
- SHADOW
- STRANGLING
- WITCH

L V X M O O R H T A B H E J I  
 Z G A U F L I C K E R E D T B  
 K R P O A L I V E P H A W D S  
 Y N P H R D M T Z S D R D A O  
 Z S A G N I L G N A R T S Z I  
 Y I R W X E U A J N F S H N D  
 Z P I D J J B O N I O O A R C  
 Y I T U D J B O H T S H D Y I  
 Y D I Z W W F D D Y X G O S W  
 M C O N J U R E I S K J W E Z  
 E G N O M Z D L H F G I E J F  
 V J O B L N S W H Y T W S W C  
 G K L K U B O A P C D Y B H A  
 Y E N O Q Z H R H Z Y G E K O  
 D V P K A G K C W O A F K F R

contest

Find the hidden *Nexus* and win



GREG PRATT/NEXUS

Let's see if you can find this copy of the last issue of *Nexus*, which we hid somewhere at Camosun College's Lansdowne campus.

The first person to find this copy of the paper and bring it in to our office wins themselves a free prize!

Last time, the issue was hidden on top of some lockers on the bottom floor of Young.

Who will find this hidden *Nexus*? Bring it to us once you find it; we've got gift cards, shirts, and more for the winner to choose from!

**NEXUS**  
 HUMOUR

You draw comics. Get them published.

Submit samples to: Nexus, 201 Richmond House, Lansdowne campus, or email [editor@nexusnewspaper.com](mailto:editor@nexusnewspaper.com)

**NEXUS** Web Exclusive

What's happening at [nexusnewspaper.com](http://nexusnewspaper.com)

Week of October 15, 2018, top five most read stories:

1. "Breaking: Canadian Federation of Students national office denies corruption allegations," March 26, 2015
2. "Beethoven's freedom fight on display with new performance," October 10, 2018
3. "The Periodic Column: Gene driving out of control," October 10, 2018
4. "Cannabis confusion: What does the legalization of marijuana mean for Camosun College?" October 10, 2018
5. "Demian DinéYazhi' tackles queer and Indigenous issues in art world," October 10, 2018

Plus, head to our site to check out web-exclusive stories! Check it all out at [nexusnewspaper.com](http://nexusnewspaper.com), and find us on Instagram, Twitter, and Facebook today!